

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

PIANO CONCERTO NO. 1,

“CONCERT OF SAGES”

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

MASTER OF MUSIC

By

CHARLES HAYDEN ISKANDER

Norman, Oklahoma

2018

PIANO CONCERTO NO. 1,
“CONCERT OF SAGES”

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY

Dr. Marvin Lamb, chair

Dr. Konstantinos Karathanasis

Dr. Jeongwon Ham

CONTENTS

Acknowledgements	v
Abstract	vi
Piano Concerto No. 1, “Concert of Sages”	1
Instrumentation	2
I. Sage of the Sky	3
II. Sage of the Earth	42
III. Sage of Time	68

ACKNOWLEDGEMENTS

I would first like to thank my primary composition instructor, Dr. Marvin Lamb, for guiding me through this Concerto, as well as through the many other works I wrote as an OU student along the way. I would also like to thank my primary piano instructor, Dr. Jeongwon Ham, for helping me master the tools I needed to become a more complete pianist. In addition, I would like to thank my primary piano pedagogy instructor, Dr. Barbara Fast, whose knowledge and insights have helped me to become not only a better teacher for others, but also for myself.

I would not have even made it to OU at all without the aid of my principal undergraduate instructor, Dr. Roger Price. I want to thank him for the huge role he played in helping me build the foundation upon which all of my wonderful graduate teachers could pass on their own knowledge and skills. I also want to thank the many wonderful colleagues I have met along the way, for being such brilliant musicians and great human beings.

Finally, special thanks go to my parents. Throughout all of my highs and lows, and trials and tribulations of both my academic and professional life, they've been there for me, making sure to point me in the right direction. They have always supported me, and my musical studies would have been impossible without them.

ABSTRACT

Concert of Sages comes out of the duality of my being a composer and a pianist, and my desire to express this duality. As the orchestra is a prime test of a composers' mettle, a concerto is a prime test of a concert soloist's, and thus writing a piano concerto served as the ideal marriage of my dual studies. In addition, the concerto acts as a survey of both my compositional technique and orchestration.

The extramusical character of each movement comes through the thematic material and orchestration. "Sage of the Sky" is largely orchestrated in the upper register using high strings, high winds, high winds, and delicate percussion to create a windy atmosphere. Also contributing are the bright C lydian mode and jubilant 6/8 meter and irregular phrasing. "Sage of the Earth" contrasts the first movement with warmth and mellowness. This is expressed through the modality of F mixolydian, the use of earthier timbres from low winds and percussion, and more lush harmonic voicing. "Sage of Time" is the most mystical of the three movements, complete with unusual orchestral voicing and doubling throughout both the theme and its variations. In addition, the extramusical character of this movement is tied directly to its form, with each variation being a window into the life of this mystical chant.

Regarding technique, "Sage of the Sky" serves as a demonstration of compositional fundamentals. The movement explores sonata form — two contrasting themes, development, recap — as well as other elements like fugue procedure. It also demonstrates economy of structure, adapting these elements into a cohesive structure with just four and a half minutes of music. "Sage of the Earth" is in ternary form, and functions as a Romantic character piece for piano and orchestra. The primary exploration of this movement is melody: the outer sections are built on a principal theme, and the middle section is built on its inversion. "Sage of Time" is a theme and variations movement, written to explore compositional and developmental tools associated with that technique. The "chant" theme is subject to rhythmic modification, fragmentation, octave displacement, retrograde and counterpoint, and various combinations of the above. The movement also demands a higher level of pianism, with several variations and a cadenza bringing involved passagework and figurations.

Piano Concerto No. 1, "Concert of Sages"

By Hayden Iskander

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets
2 Trombones
Tuba

Timpani
Percussion (3 players)
 Timpani
 Tamtam
 Cymbals (crash/suspended)
 Crotales
 Glockenspiel
 Xylophone
 Vibraphone
 Marimba
 Tubular Bells

Harp

PIANO SOLO

Violins I
Violins II
Violas
Cellos
Double Basses

Piano Concerto No. 1

I. Sage of the Sky

Hayden Iskander

Vivace tranquillo (♩. c. 78)

Piccolo

Flutes 1 and 2

Oboes 1 and 2

Clarinets 1 and 2 in B \flat

Bassoons 1 and 2

Horns 1 and 2 in F

Horns 3 and 4 in F

Trumpets 1 and 2 in C

Trombones 1 and 2

Tuba

Timpani

Tamtam

Suspended Cymbal

Crash Cymbal

Crotales

Glockenspiel

Xylophone

Vibraphone

Tubular Bells

Harp

Piano SOLO

Vivace tranquillo (♩. c. 78)

Violins I

Violins II

Violas

Cellos

Double Basses

from nothing

ppp

p

delicatis.

ppp

mf

8va

pizz.

arco

ff
 Picc. *ff*
 Fls. 1 & 2 *ff*
 Obs. 1 & 2 *ff*
 Cls. 1 & 2 *ff*
 Bsns 1 & 2 *ff*
 Hns. 1 & 2 *ff*
 Hns. 3 & 4 *ff*
 Tpts. 1 & 2 *ff*
 Tbns. 1 & 2 *ff*
 Tuba *ff*
 Timp. *ff*
 T.T. *ff*
 Sus. Cym. *pp* *p* *pp* *p* *pp* *p* *pp* *mp*
 Crash Cym. *pp* *p* *pp* *p* *pp* *p* *pp* *mp*
 Crt. *ff*
 Glk. *p* *p* *p* *p* *mf*
 Xyl. *ff*
 Vib. *ff*
 T.B. *ff*
 Hp. *ff*
 SOLO *ff* *f*
 Vlns. I *pp* *p*
 Vlns. II *pp* *p*
 Vlas. *pp* *p*
 Vcs. *ff*
 DBs. *ff*

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

SOLO

Vlins. I

Vlins. II

Vlas.

Vcs.

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Sus. Cym.
Crash Cym.

Hp.

SOLO

Vlins. I

Vlins. II

Vlas.

Vcs.

31

p

mf

a. 1

p

mf

a. 1

mf

f

p

mf

p

arco

p

mf

p

pp

p

mf

p

div.

unis.

div.

unis.

V

V

V

V

53

Picc.

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp.

T.T.

Sus. Cym.

Crash Cym.

Crt.

Glk.

Xyl.

Vib.

T.B.

Hp.

SOLO

Vlns. I

Vlns. II

Vlas.

Vcs.

DBs.

f

57

Picc.

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp.

T.T.

Sus. Cym.
Crash Cym.

Crt.

Glk.

Xyl.

Vib.

T.B.

Hp.

SOLO

Vlns. I

Vlns. II

Vlas.

Vcs.

DBs.

f

unis.

cresc.

f

106

Picc. *pp*

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2 *cantabile p*

Hns. 3 & 4 *cantabile p*

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp. *p* *mf*

T.T.

Sus. Cym.
Crash Cym.

Crt.

Glk.

Xyl.

Vib.

T.B.

Hp.

SOLO

Vlns. I *pp*

Vlns. II *pp*

Vlas. *pp*

Vcs. *put on mutes* *pp con sord. arco*

DBs. *pp*

113

Picc.

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp.

T.T.

Sus. Cym.
Crash Cym.

Crt.

Glk.

Xyl.

Vib.

T.B.

Hp.

SOLO

Vlins. I

Vlins. II

Vlas.

Vcs.

DBs.

a. 1

mf

pp

a. 2

mf

p

p

pp

pp

8va

div.

cresc.

arco

15

124

Picc. *mf*

Fls. 1 & 2 *mf*

Obs. 1 & 2 *mf*

Cls. 1 & 2 *mf*

Bsns 1 & 2 *mf*

Hns. 1 & 2 *mf*

Hns. 3 & 4 *mf*

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp. *mf*

T.T.

Sus. Cym.
Crash Cym. *f* *L. v.* *L. v.*

Crt.

Glk.

Xyl.

Vib.

T.B.

Hp.

SOLO *ff* *f* 10 11

Vlns. I *f* *senza sord. cantabile*

Vlns. II *f* *senza sord. cantabile*

Vlas. *f* *senza sord. cantabile*

Vcs. *f* *senza sord.*

DBs. *f*

17

135

Picc. *mf*

Fls. 1 & 2 *mf*

Obs. 1 & 2 *mf*

Cls. 1 & 2 *p*

Bsns 1 & 2 *p*

Hns. 1 & 2 *mf*

Hns. 3 & 4 *mf*

Tpts. 1 & 2

Tbns. 1 & 2

Tuba *mf*

Timp. *mf*

T.T.

Sus. Cym.
Crash Cym.

Crt.

Glk.

Xyl.

Vib.

T.B.

Hp.

SOLO *ff* *impassioned* *poco a poco dim. al pp*

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mf*

DBs. *mf*

155

Hns. 1 & 2

Hns. 3 & 4

Timp.

SOLO

Vcs.

DBs.

ten.

p

ten.

p

p marcato

8va.



163

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Timp.

SOLO

Vcs.

express.

p

ten.

p

ten.

p

8va.

172

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

Sus. Cym.
Crash Cym.

SOLO

Vlns. I

Vlns. II

Vlas.

Vcs.

DBs.

p

pp *p*

sul tasto
p

sul tasto
p

sul tasto
div.
p

p

p

8va



178

Sus. Cym.
Crash Cym.

SOLO

Vlns. I

Vlns. II

Vlas.

Vcs.

DBs.

pp *p*

8va

p

normal

normal

normal

p

p

22

194

Picc.

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp.

T.T.

Sus. Cym.
Crash Cym.

Crt.

Glk.

Xyl.

Vib.

T.B.

Hp.

SOLO

Vlns. I

Vlns. II

Vlas.

Vcs.

DBs.

p

mp

f

mf

24

25

26

27

28

249 *dim.*

Obs. 1 & 2 *mf* *p* a. 1

Bsns 1 & 2 *p*

Hns. 1 & 2 *f* *p* *pp*

Hns. 3 & 4 *f* *p* *pp*

Tbns. 1 & 2 *f* *mf* *p*

Tuba *f* *p*

Timp. *f*

T.T. *p* *L. v.*

Sus. Cym. *p* *mp* *pp* *L. v.*

Crash Cym.

240

SOLO *f*

Vlns. I *dim.* *mf* *p*

Vlns. II *uniss.* *p*

Vlas. *p* *cantabile*

Vcs. *f* *p*

DBs. *f* *p*



222 *cantabile*

Vlns. I *p*

Vcs. *f*

DBs. *f*

32

33

302

Picc. *f*

Fls. 1 & 2 *f*

Obs. 1 & 2 *f*

Cls. 1 & 2 *f*

Bsns 1 & 2 *f* *simile*

Hns. 1 & 2 *f* *sempre marcato*

Hns. 3 & 4 *f* *sempre marcato*

Tpts. 1 & 2 *f*

Tbns. 1 & 2 *f*

Tuba *f*

Timp. *f*

T.T. *f* *L.v.*

Sus. Cym. *p*

Crash Cym. *ff* *L.v.*

Crt. *f*

Glk. *f*

Xyl. *f*

Vib. *f* *L.v.*

T.B. *f* *L.v.*

Hp. *f*

SOLO *ff* *brillante* *8va-*

Vlins. I *ff* *sempre marcato*

Vlins. II *ff* *sempre marcato*

Vlas. *div.* *f*

Ves. *div.* *f*

DBs. *f*

35

317

Picc.

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp.

T.T.

Sus. Cym.
Crash Cym.

Crt.

Glk.

Xyl.

Vib.

T.B.

Hp.

SOLO

Vlns. I

Vlns. II

Vlas.

Vcs.

DBs.

sf

ff

brillante

brillante

8va

8va

8va

sf

37

Poco più mosso (♩. c. 87)

329

Picc.

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

329

Timp.

329

T.T.

329

Sus. Cym.

Crash Cym.

329

Crt.

Glk.

Xyl.

Vib.

T.B.

329

Hp.

329

SOLO

329

Poco più mosso (♩. c. 87)

Vlns. I

Vlns. II

Vlas.

Vcs.

DBs.

brillante

ff

8va

pizz

pizz. unis.

pizz. unis.

pizz. unis.

335

Picc. *mf* *f*

Fls. 1 & 2 *mf* *f*

Obs. 1 & 2 *mp* *f*

Cls. 1 & 2 *mp* *f*

Bsns 1 & 2 *p* *cresc.* *f*

Hns. 1 & 2 *f*

Hns. 3 & 4 *f*

Tpts. 1 & 2 *a. 1* *f*

Tbns. 1 & 2 *f*

Tuba

Timp. 335

T.T. 335

Sus. Cym. Crash Cym.

Crt. 335

Glk. 335

Xyl. *mf* *ff*

Vib. *p* *mf*

T.B. *p* *mf*

Hp. 335

SOLO *cresc.* *mf* *ff*

Vlns. I *arco* *p* *f*

Vlns. II *arco* *p* *f*

Vlas. *arco* *p* *f*

Vcs. *arco* *f*

DBs. *pizz.* *mf* *f*

p

40

349 *rit.*

Picc. *ff*

Fls. 1 & 2 *p* *f* *ff*

Obs. 1 & 2 *p* *f* *ff*

Cls. 1 & 2 *p* *f* *ff*

Bsns 1 & 2 *ff*

Hns. 1 & 2 *p* *mf* *f*

Hns. 3 & 4 *p* *f* *mf* *f*

Tpts. 1 & 2 *p* *f*

Tbns. 1 & 2 *p* *f*

Tuba *f*

Timp. *pp* *f*

T.T.

Sus. Cym.
Crash Cym. *f*

Crt.

Glk.

Xyl.

Vib. *ff*

T.B. *ff*

Hp. *ff*

SOLO *ff* *ff*

Vlns. I *f* *rit.* *pizz.* *ff*

Vlns. II *f* *ff*

Vlas. *f* *ff*

Vcs. *f* *ff*

DBs. *f*

III. Sage of the Earth

Andante ♩ = 63

Piccolo

Flutes 1 and 2

Oboes 1 and 2

Clarinet 1 and 2 in B \flat

Bassoons 1 & 2

Horns 1 & 2 in F

Horns 3 and 4 in F

Trumpets 1 and 2 in C

Trombones 1 & 2

Tuba

Timpani

Tamtam

Glockenspiel

Vibraphone

Marimba

Tubular Bells

Harp

Piano SOLO

Andante ♩ = 63

Violins I

Violins II

Violas

Cellos

Double Basses

Fls. 1 & 2 *p*

Obs. 1 & 2 *mf*

Cls. 1 & 2 *pp*

Bsns. 1 & 2 *pp* *p*

Hns. 1 & 2

Hns. 3 & 4 *pp*

Glk. *p*

Vlns. I *pp*

Vlns. II *pp*

Vlas. *pp* *div.*



Bsns. 1 & 2 *poco rit.* *mp* *ten.* *ten.*

Hns. 1 & 2 *pp* *mp* *p* *ten.* *ten.*

Hns. 3 & 4 *pp* *mp* *p* *ten.* *ten.*

Mrb. *p*

Hp. *pp* *p* *mf* *p*

Vlns. I *poco rit.* *p* *mf* *p* *ten.* *ten.*

Vlns. II *p* *mf* *p* *ten.* *ten.*

Vcs. *p* *mp* *p* *ten.* *ten.*

a tempo

Cls. 1 & 2

Bsns. 1 & 2

Hns. 1 & 2

Hns. 3 & 4

SOLO

p cantabile

a tempo

Vlins. I

Vlins. II

Vcs.

21

SOLO

p

ten.

cresc.

25

SOLO

poco stretto

mf

f

29

SOLO

rit.

f

a tempo

p

DBs.

rit.

a tempo

p

poco a poco accel. al Allegro moderato

33

Cls. 1 & 2

Bsns. 1 & 2

Hns. 1 & 2

Hns. 3 & 4

SOLO

Vlins. I

Vcs.

DBs.

p

mf

unif.

mf

mf

p



37

Cls. 1 & 2

Bsns. 1 & 2

Hns. 1 & 2

Hns. 3 & 4

SOLO

Vlins. I

Vlins. II

Vlins.

Vcs.

DBs.

p

mf

unif.

p

mp

p

mf

p

40 (♩ c. 75)

Cls. 1 & 2

Hns. 1 & 2

SOLO

Vlins. I

Vlins. II

Vlas.

Vcs.

DBs.

ten.

p

pizz.



42 (♩ c. 84)

Obs. 1 & 2

Cls. 1 & 2

Bsns. 1 & 2

Hns. 1 & 2

Hns. 3 & 4

SOLO

Vlins. I

Vlins. II

Vlas.

Vcs.

a. 1

mf

mf

p

f

mp

mf

mp

47

Allegro moderato (♩ c. 96)

Picc. *p* *mp* *p*

Fls. 1 & 2 *p* *mp* *p*

Obs. 1 & 2 *p* *mf* *p* *sempre marcato*

Cls. 1 & 2 *p* *sempre marcato*

Bsns. 1 & 2 *fp* *p*

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp. *fp*

T.T.

Glk.

Vib.

Mrb. *mf* *declamatory*

T.B. *mp* *p*

Hp.

SOLO *sf* *cresc.* *f* *p*

Allegro moderato (♩ c. 96)

Vlns. I *ff* *p* *mf* *p* *mf* *pizz.*

Vlns. II *f* *p* *mf* *p* *mf* *pizz.*

Vlas. *ff* *p* *mf* *p* *mf* *unis. pizz.*

Vcs. *ff* *p* *mf* *p* *mf* *pizz.*

DBs. *fp* *arco* *mf*

49

56

Picc. *mf* *f*

Fls. 1 & 2 *mf* *f*

Obs. 1 & 2 *p* *mf*

Cls. 1 & 2

Bsns. 1 & 2

Hns. 1 & 2 *p* *mf* *mp*

Hns. 3 & 4 *p* *mf* *mp*

Tpts. 1 & 2 *sempre marcato* *mp*

Tbns. 1 & 2 *sempre marcato* *mp*

Tuba *mf* *fp*

Timp. *mf* *fp*

T.T.

Glk.

Vib.

Mrb.

T.B.

Hp.

SOLO *mf* *6*

Vlns. I *arco* *p* *cantabile* *mf*

Vlns. II *arco* *p* *cantabile* *mf*

Vlas. *arco* *p* *cantabile* *mf*

Vcs. *arco* *p* *cantabile* *mf*

DBs.

Picc. *mf*
 Fls. 1 & 2
 Obs. 1 & 2
 Cls. 1 & 2
 Bsns. 1 & 2
 Hns. 1 & 2
 Hns. 3 & 4
 Tpts. 1 & 2
 Tbns. 1 & 2
 Tuba
 Timp.
 T.T.
 Glk.
 Vib.
 Mrb.
 T.B.
 Hp.
 SOLO
 Vlins. I
 Vlins. II
 Vlas.
 Vcs.
 DBs.

Musical score page 51, featuring various instruments and a solo piano part. The score includes dynamics such as *mf* (mezzo-forte) and *p* (piano), and performance instructions like *SOLO* and *ten.* (tension). The solo piano part is marked with *8va* and *6* (octave and sixteenth notes).

63 Picc. *mf* *p*

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns. 1 & 2 *p*

63 Hns. 1 & 2 *mf* *p*

Hns. 3 & 4 *mf* *p*

Tpts. 1 & 2

Tbns. 1 & 2

Tuba *mf*

63 Timp. *mf*

63 T.T.

63 Glk. *mp* *p*

Vib.

63 Mrb.

63 T.B.

63 Hp.

63 SOLO *f* *mf* *p*

Vlns. I *f* *p*

Vlns. II *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

DBs. *p*

53

68

Picc. *mf*

Fls. 1 & 2 *mf*

Obs. 1 & 2 *mf*

Cls. 1 & 2 *mf*

Bsns. 1 & 2 *mf*

Hns. 1 & 2 *mf*

Hns. 3 & 4 *mf*

Tpts. 1 & 2 *mf* *mf**p*

Tbns. 1 & 2 *mf* *mf**p*

Tuba *mf* *mf**p*

Timp. *mf*

T.T. *mf*

Glk. *mf*

Vib. *mf*

Mrb. *mf*

T.B. *mf*

Hp. *mf*

SOLO *ff*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

DBs. *mf*

79

Picc. *p*

Fls. 1 & 2 *p* *(S^{mo})*

Cls. 1 & 2 *p*

Bsns. 1 & 2 *p*

Timp. *p*

SOLO *p*

Vlns. I *mf*

Vlns. II *p*

Vlas. *p*

Vcs. *mf*

DBs. *p*

72

Fls. 1 & 2 *p* *cresc.*

Obs. 1 & 2 *p* *cresc.*

Cls. 1 & 2 *p* *cresc.*

Timp. *cresc.*

SOLO *mp* *cresc.* *mf*

Vlns. I *S^{mo}*

Vlns. II *cresc.*

Vlas. *div.* *p*

Vcs. *p*

DBs. *p*

74

Picc. *mf*

Fls. 1 & 2 *mf*

Obs. 1 & 2 *mf*

Cls. 1 & 2 *mf*

Bsns. 1 & 2 *mf*

Hns. 1 & 2 *mf*

Hns. 3 & 4 *mf*

Tpts. 1 & 2 *mf*

Tbns. 1 & 2 *mf*

Tuba *mf*

Timp. *f*

T.T. *f*

Glk. *f*

Vib. *f*

Mrb. *f*

T.B. *f*

Hp. *f*

SOLO *ff*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

DBs. *f*

76

Picc.

Fls. 1 & 2

Obs. 1 & 2

Cls. 1 & 2

Bsns. 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp.

T.T.

Glk.

Vib.

Mrb.

T.B.

Hp.

SOLO

Vlins. I

Vlins. II

Vlas.

Vcs.

DBs.

78 Picc. *sf*

Fls. 1 & 2 *sf*

Obs. 1 & 2 *sf*

Cls. 1 & 2 *sf*

Bsns. 1 & 2 *sf* *p* *a. 1*

Hns. 1 & 2 *sf*

Hns. 3 & 4 *sf*

Tpts. 1 & 2 *sf*

Tbns. 1 & 2 *sf*

Tuba *sf* *p*

Timp. *fp*

T.T.

Glk.

Vib.

Mrb.

T.B.

Hp.

SOLO *sfz* *p* *(8va)*

Vlins. I *sf*

Vlins. II *sf*

Vlas. *sf* *unis.* *p*

Vcs. *sf*

DBs. *sf*

80

Picc. *mf* *f*

Fls. 1 & 2 *f*

Obs. 1 & 2 *mf*

Cls. 1 & 2 *mf*

Bsns. 1 & 2 *mf* *f* *a. 2*

Hns. 1 & 2 *mf*

Hns. 3 & 4 *mf*

Tpts. 1 & 2 *mf*

Tbns. 1 & 2 *mf*

Tuba *mf*

Timp. *mf*

T.T. *mf*

Glk. *mf*

Vib. *mf*

Mrb. *mf*

T.B. *mf*

Hp. *mf*

SOLO *mf* *ff* *8va* *11*

Vlns. I *mf* *cresc.* *8va*

Vlns. II *mf* *cresc.*

Vlas. *mf* *cresc.*

Vcs. *mf* *cresc.*

DBs. *mf* *cresc.*

82

Picc. *ff*

Fls. 1 & 2 *ff*

Obs. 1 & 2 *f* *sempre marcato*

Clas. 1 & 2 *f* *sempre marcato*

Bsns. 1 & 2 *ff*

Hns. 1 & 2 *f* *sempre marcato*

Hns. 3 & 4 *f* *sempre marcato*

Tpts. 1 & 2 *f* *sempre marcato*

Tbns. 1 & 2 *f*

Tuba *ff*

Timp. *ff* *L.v.*

T.T. *f* *L.v.*

Glk. *f*

Vib. *f*

T.B. *f*

Hp.

SOLO *sfz* *(8va)*

Vlns. I *ff*

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff*

DBs. *ff*

61

95 *poco stretto* *8va* *poco rit.*

SOLO

97 *ad lib.* *pp* *mf* *mf*

SOLO

101 *poco rit.* *ten.* *Tempo I* (♩ c. 63) *p* *ten.* *f*

SOLO

DBs.

107 *mf* *mf* *p* *p* *p* *p*

Cls. 1 & 2

Hns. 1 & 2

Hns. 3 & 4

SOLO

Vlins. I

Vlas.

Vcs.

DBs.

64

118

Picc.

Fls. 1 & 2

Obs. 1 & 2

Clars. 1 & 2

Bsns. 1 & 2

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tbns. 1 & 2

Tuba

Timp.

T.T.

Glk.

Vib.

Mrb.

T.B.

Hp.

SOLO

Vlins. I

Vlins. II

Vlas.

Vcs.

DBs.

Solo

mf

p

a. 2

p

a. 1

p

pp

ten.

div.

Solo

mf

p

div.

66

123

dim.

mf

poco rit.

p *dolciss.*

SOLO

Vlns. I

Vlns. II

Vlas.

Vcs.

DBs.



126

Timp.

Hp.

SOLO

DBs.

pp

pp

ten.

ten.

pizz.

pp

III. Sage of Time

Majestic (♩ c. 69)

Piccolo

Flutes 1 and 2

Oboes 1 and 2

Clarinets 1 and 2 in B[♭]

Bassoons 1 and 2

Horns 1 and 2 in F

Horns 3 and 4 in F

Trumpets 1 & 2 in C

Trombones 1 & 2

Tuba

Timpani

Cymbals

Tamtam

Glockenspiel

Crotales

Xylophone

Vibraphone

Marimba

Tubular Bells

Harp

Piano

Violins I

Violins II

Violas

Cellos

Double Basses

put on mutes

put on mutes

put on mutes

put on mutes

Majestic (♩ c. 69)

mf *f* *mf* *mp* *f*

3 3 3 3 3 3 3

rit.

Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

Pno.

p *mf* *f*

con sord. *div.*

Vlns. I

Vlns. II

Vlas.

Vcs.

D.B.

Poco meno mosso (♩ c. 63)

Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

Pno.

Vins. I

Vins. II

Vlas.

Vcs.

Vcs.

D.B.

Pice.
 Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tbn. 1 & 2
 Tuba
 Timp.
 Cym.
 T.T.
 Glk.
 Crt.
 Xyl.
 Vib.
 Mrb.
 T.B.
 Hp.
 Pno.
 Vlins. I
 Vlins. II
 Vlas.
 Vlas.
 Vcs.
 Vcs.
 D.B.

Musical score for page 71, featuring various orchestral instruments including woodwinds, brass, percussion, strings, and piano. The score includes dynamic markings such as *p*, *pp*, *ten.*, and *div.*. The piano part (Pno.) features a prominent melodic line with a large slur. The string section (Vlins. I, Vlins. II, Vlas., Vlas., Vcs., Vcs., D.B.) provides harmonic support with various textures.

The image shows a page of a musical score, measures 13 to 15. The score is for a symphony orchestra and includes parts for the following instruments:

- Picc.
- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tbn. 1 & 2
- Tuba
- Timp.
- Cym.
- T.T.
- Glk.
- Crt.
- Xyl.
- Vib.
- Mrb.
- T.B.
- Hp.
- Pno.
- Vlns. I
- Vlns. II
- Vlas.
- Vcs.
- D.B.

The score includes various musical notations such as dynamics (p, mf, f, pp), articulation (accents, slurs), and performance instructions (a.2, unis.). The measures are numbered 13, 14, and 15 at the beginning of each system.

25

Pno.

p

mf

meno f

f

75

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tbn. 1 & 2
 Tuba
 Timp.
 Cym.
 T.T.
 Glk.
 Crt.
 Xyl.
 Vib.
 Mrb.
 T.B.
 Hp.
 Pno.
 Vlns. I
 Vlns. II
 Vlas.
 Vcs.
 D.B.

a. 1
mf
ten.
mf
f
sf
mf
p
mf
ten.
mf
ten.
mf
pp
mf
div.
p
mf
div.
p
mf
mf
univ.

51

Picc. *mf* *f*

Fl. 1 & 2 *mf* *f*

Ob. 1 & 2 *mf* *f*

Cl. 1 & 2 *mf* *f*

Bsn. 1 & 2 *mf* *f*

Hn. 1 & 2 *f* *poco a poco dim. al p*

Hn. 3 & 4 *f* *poco a poco dim. al p*

Tpt. 1 & 2 *mf* *f*

Tbn. 1 & 2 *mf* *f*

Tuba *mf* *f*

Timp. *mf* *poco a poco dim. al p*

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

Pno. *ff appassionato*

Vlns. I *non-legato* *f* *ff* *poco a poco dim. al p*

Vlns. II *p* *non-legato* *f* *ff* *univ.* *poco a poco dim. al p*

Vlas. *p* *non-legato* *f* *ff* *univ.* *poco a poco dim. al p*

Vcs. *mf* *f* *univ.* *poco a poco dim. al p*

D.B. *mf* *f* *poco a poco dim. al p*

Picc. *mp* *a. 1*
 Fl. 1 & 2 *p*
 Ob. 1 & 2 *mf* *mp* *a. 1*
 Cl. 1 & 2 *f* *mf* *a. 1*
 Bsn. 1 & 2 *mf*
 Hn. 1 & 2 *mf* *p* *pp*
 Hn. 3 & 4 *mf* *p* *pp*
 Tpt. 1 & 2
 Tbn. 1 & 2 *pp*
 Tuba
 Timp.
 Cym.
 T.T.
 Glk.
 Crt.
 Xyl.
 Vib. *mf* *p*
 Mrb.
 T.B.
 Hp.
 Pno. *mf* *sim.* *sim.*
 Vlns. I *f* *pp* *unib.*
 Vlns. II *f* *pp*
 Vlas. *f* *pp* *unib.*
 Vcs. *f* *pp* *div.*
 D.B. *mf* *p*

Picc. *pp*
 Fl. 1 & 2 *p*
 Ob. 1 & 2
 Cl. 1 & 2 *p*
 Bsn. 1 & 2 *p*
 Hn. 1 & 2 *pp*
 Hn. 3 & 4 *p*
 Tpt. 1 & 2 *pp*
 Tbn. 1 & 2
 Tuba
 Timp. *pp*
 Cym. *pp*
 T.T. *pp*
 Glk. *pp*
 Crt.
 Xyl.
 Vib.
 Mrb.
 T.B. *pp*
 Hp. *mf*
 Pno. *mf*
 Vlns. I *p*
 Vlns. II *p*
 Vlas. *p*
 Vcs. *pizz.*
 D.B. *p*

Musical score for page 81, featuring various orchestral instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Cymbals, Triangle, Glockenspiel, Crotales, Xylophone, Vibraphone, Maracas, Tom-tom, Harp, Piano, Violins I & II, Violas, Cellos, and Double Basses. The score includes dynamic markings such as *p*, *mf*, *pp*, and *pp*, and performance instructions like *pizz.*, *arco*, and *div.*

Meno mosso (♩ c. 96)

Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hr. 1 & 2

Hr. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

Meno mosso (♩ c. 96)

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

D.B.

f *p* *mp* *mf* *ff* *unif.*

89

Picc. *p* *mp*

Fl. 1 & 2 *p* *mp*

Ob. 1 & 2 *p* *mp* *mf* *subs*

Cl. 1 & 2 *p* *mp*

Bsn. 1 & 2 *p*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tpt. 1 & 2 *mf* *mf* *take off mutes*

Tbn. 1 & 2 *mf* *take off mutes*

Tuba *mf* *mf* *mf*

Timp. *p*

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb. *mf*

T.B.

Hp.

Pno.

Vlins. I

Vlins. II

Vla. *mf* *mp*

Vcs. *mf* *mp* *mf* *mp*

D.B. *mf* *mp*



87

101

Pno.

f

p

f

Vlins. I

mf

Vlins. II

mf

Vlas.

mf



104

Hn. 1 & 2

mf

Hn. 3 & 4

mf

Timp.

mf

Cym.

p

mf

p

mf

104

Pno.

ff

ff

Vlins. I

f

unis.

Vlins. II

f

Vlas.

f

arco

div.

leg.

Vcs.

f

109

Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

D.B.

112

Picc. *mf*

Fl. 1 & 2 *mf*

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf*

Bsn. 1 & 2 *mf*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2 *mf*

Tbn. 1 & 2

Tuba

Timp. *p*

Cym.

T.T.

Glk.

Crt.

Xyl. *mf*

Vib. *p*

Mrb.

T.B. *p*

Hp.

Pno. *fp* *mf*

Vlins. I *mf*

Vlins. II *mf*

Vlas. *mf*

Vcs. *mf*

D.B. *mf*

arco

114

Timp. *p*

Vib. *p*

T.B. *p*

Pno. *p* *f*

Vlns. I *p* *mf* *p* *mf*

Vlns. II *p* *mf* *p* *mf*

Vlas. *p* *mf* *p* *mf*

Vcs. *p* *mf* *p* *mf*

D.B. *mf* *p* *mf*

117

Picc. *f*

Fl. 1 & 2 *mf* *f*

Ob. 1 & 2 *mf* *f*

Cl. 1 & 2 *mf* *f*

Tpt. 1 & 2 *mf* *f*

Crt. *f*

Xyl. *mf*

Vib. *f*

Pno. *ff* *f*

Vlns. I *mf* *p* *f* *mf*

Vlns. II *mf* *p* *f* *mf*

Vlas. *mf* *p* *f* *mf*

Vcs. *mf* *p* *f* *mf*

D.B. *mf* *f*

mf *f* *mf* *f*

123

Picc. *f*

Fl. 1 & 2 *f* *mf* *f* *mf*

Ob. 1 & 2 *f* *mf* *f* *mf*

Cl. 1 & 2 *f* *mf* *f* *mf*

Bsn. 1 & 2 *f* *mf* *f* *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tpt. 1 & 2 *mf* *mf*

Tbn. 1 & 2 *mf*

Tuba *mf*

Timp. *p* *mf* *p* *f*

Cym. *f*

T.T. *f*

Glk. *f*

Crt. *f*

Xyl. *f*

Vib. *p*

Mrb. *p*

T.B. *p*

Hp. *p*

Pno. *ffp* *f* *ff*

Vlins. I *mf* *mf* *f* *mf*

Vlins. II *mf* *mf* *f* *mf*

Vlas. *mf* *f* *mf* *f*

Vcs. *f* *mf* *f* *mf*

D.B. *f*

125 Picc. *sf*

Fl. 1 & 2 *sf* *mf* *sf*

Ob. 1 & 2 *sf* *mf* *sf*

Cl. 1 & 2 *sf* *mf* *sf*

Bsn. 1 & 2 *sf* *mf* *sf*

Hn. 1 & 2 *mf* *sf* *mf*

Hn. 3 & 4 *mf* *sf* *mf*

Tpt. 1 & 2 *mf* *sf* *mf*

Tbn. 1 & 2 *sf* *mf* *sf*

Tuba *sf* *mf* *sf*

Timp. *mf* *sf* *mf*

Cym. *mf* *sf* *mf*

T.T. *mf* *sf* *mf*

Glk. *mf* *sf* *mf*

Crt. *mf* *sf* *mf*

Xyl. *mf* *sf* *mf*

Vib. *mf* *sf* *mf*

Mrb. *mf* *sf* *mf*

T.B. *mf* *sf* *mf*

Hp. *mf* *sf* *mf*

Pno. *mf* *sf* *mf*

Vlns. I *mf* *sf* *mf*

Vlns. II *mf* *sf* *mf*

Vlas. *mf* *sf* *mf*

Vcs. *mf* *sf* *mf*

D.B. *mf* *sf* *mf*

129

Pic.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

Pno.

Vlns. I

Vlns. II

Vlas.

Vcs.

D.B.

136 Picc. *mf* *f* *ff*

Fl. 1 & 2 *mf* *f* *ff*

Ob. 1 & 2 *mf* *f* *ff*

Cl. 1 & 2 *mf* *f* *ff*

Bsn. 1 & 2 *mf* *f* *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tpt. 1 & 2 *f*

Tbn. 1 & 2 *f*

Tuba *f*

Timp. *f*

Cym. *f*

T.T. *f*

Glk. *f*

Crt. *f*

Xyl. *f*

Vib. *f*

Mrb. *f*

T.B. *f*

Hp. *f*

Pno. *sf* *f* *ff* *mf* *div.*

Vlns. I *ff* *mf*

Vlns. II *ff* *mf*

Vlas. *ff* *mf*

Vcs. *ff* *mf*

D.B. *ff* *mf*

Picc. ¹⁴² *f* *ff*
 Fl. 1 & 2 *f* *ff*
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tbn. 1 & 2 *f*
 Tuba
 Timp. ¹⁴² *ff* *mf*
 Cym.
 T.T.
 Glk. ¹⁴²
 Crt.
 Xyl.
 Vib. *f*
 Mrb. ¹⁴²
 T.B. ¹⁴² *ff*
 Hp.
 Pno. ¹⁴² *ff* *9* *8^{ma}*
 Vlns. I *f*
 Vlns. II *f*
 Vlas. *f* *unis.*
 Vcs.
 D.B.

143

Picc. *ff* *f*

Fl. 1 & 2 *ff* *f* *non-legato* *n. 2*

Ob. 1 & 2 *f* *n. 2*

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2 *non-legato* *ff*

Hn. 3 & 4 *ff* *non-legato*

Tpt. 1 & 2

Tbn. 1 & 2 *ff*

Tuba

Timp. *ff*

Cym. *ff*

T.T.

Glk. *ff*

Crt. *f*

Xyl.

Vib. *ff* *f*

Mrb. *ff*

T.B. *f*

Hp. *ff*

Pno. *(S^{mo})*

Vlns. I *ff* *f*

Vlns. II *ff* *f*

Vlas. *ff* *f*

Vcs.

D.B.

Picc. *f*
 Fl. 1 & 2 *f*
 Ob. 1 & 2 *f*
 Cl. 1 & 2 *f*
 Bsn. 1 & 2 *f*
 Hn. 1 & 2 *f* *poco a poco cresc. al ff*
 Hn. 3 & 4 *f* *poco a poco cresc. al ff*
 Tpt. 1 & 2 *f* *non-legato* *poco a poco cresc. al ff*
 Tbn. 1 & 2 *f* *non-legato* *poco a poco cresc. al ff*
 Tuba *f* *poco a poco cresc. al ff*
 Timp. *pp*
 Cym. *pp*
 T.T.
 Glk.
 Crt.
 Xyl.
 Vib.
 Mrb.
 T.B.
 Hp.
 Pno.
 Vlns. I *f*
 Vlns. II *f*
 Vlas.
 Vcs. *ff*
 D.B. *pp*

CADENZA
Presto (♩ c. 150)

131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150

Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

D.B.

CADENZA
Presto (♩ c. 150)
ad lib.

155 *f*

158 *f*

161 *f*

164 *mf*

167 *rit.* *Meno mosso* (♩ c. 120) *p*

172 *poco a poco cresc. al ff* *ten.* *mp* *ten.* *p* *ten.* *mf* *ten.* *Lh.*

177 *f* *Presto* (♩ c. 150) *ff* *magestically* *δ^{wa}* *Lh.*

Pno.



Pno.



Pno.



Meno mosso (♩ c. 96)

Timp.

Hp.

Pno.

Vlns. I

Vlns. II

Vcs.

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Ban. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tbn. 1 & 2
 Tuba
 Timp.
 Cym.
 T.T.
 Glk.
 Crt.
 Xyl.
 Vib.
 Mrb.
 T.B.
 Hp.
 Pno.
 Vlns. I
 Vlns. II
 Vlas.
 Vcs.
 D.B.

191
 192
 193

209

Picc. *mf*

Fl. 1 & 2 *mf*

Ob. 1 & 2

Cl. 1 & 2 *mf*

Bsn. 1 & 2

Hn. 1 & 2 *pp*

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2 *pp*

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

209

Pno. *mf* *p* *mp* *8va*

Vlins. I *mf*

Vlins. II *mp*

Vlas. *mp unis.*

Vcs.

D.B.

201

Pice.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

203

Pno.

f

mf

mf

Vlns. I

Vlns. II

Vlas.

Vcs.

D.B.

p

mp

p

mp

p

mp

a. 2

uniss.

uniss.

206 *poco allargando* *poco a poco dim. al p*

Picc. *f* *dim.*

Fl. 1 & 2 *mf* *poco a poco dim. al p*

Ob. 1 & 2 *mf* *poco a poco dim. al p*

Cl. 1 & 2 *f* *poco a poco dim. al p*

Bsn. 1 & 2 *mf* *f*

Hr. 1 & 2 *mf*

Hr. 3 & 4 *mf*

Tpt. 1 & 2

Tbn. 1 & 2 *mf*

Tuba

Timp.

Cym.

T.T.

Glk.

Crt.

Xyl.

Vib.

Mrb.

T.B.

Hp.

206 *poco allargando* *f* *ff* *mf* *8va*

Pno.

Vlins. I *ff* *dim.* *unib.*

Vlins. II *f* *dim.*

Vlas.

Vcs.

D.B.

209

Picc. *mf* *p*

Ob. 1 & 2 *p*

Cl. 1 & 2 *mf* *p*

Bsn. 1 & 2 *mf*

Hn. 1 & 2 *dim.* *mp*

Hn. 3 & 4 *dim.* *mp*

210

Pno. *f* *mf* *8va*

Vlns. I *f* *mf*

Vlns. II *mf*

Vlas. *mf* *unb.*

Vcs. *f* *mf*



214

Bsn. 1 & 2 *p* *pp*

Hn. 1 & 2 *pp*

Hn. 3 & 4 *pp*

214

Pno. *ten.* *mp dolce* *ten.* *3*

Vlns. I *p* *pp*

Vlas. *p*

Vcs. *p*

